



Gunagrahi

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KARNATAKA GANA KALA PARISHATH AWARDEES

The would be

GANA KALA BHUSHANA

GANA KALA SRI



TAS MANI



NALINA MOHAN



76

BHARATHA MUNI
REMEMBERED

COMPLETING 25 SPRINGS.... NATYA NIKETANA



DANCE CLASS IN PROGRESS



GURU REVATHINARASIMHAN

ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿಯಲ್ಲಿ ಕರ್ನಾಟಕದ ಮುನ್ನಡೆ

ರಾಷ್ಟ್ರದ ಘನತೆ, ಗೌರವ, ಕೀರ್ತಿ ಕಾಪಾಡಲು ದೃಢ ಸಂಕಲ್ಪ ಮಂಡೋಣ

ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿ:

- ವಿಶೇಷವಾಗಿ ಉತ್ತರ ಭಾಗದ ಜಿಲ್ಲೆಗಳಲ್ಲಿ ಹೆಚ್ಚು ಪ್ರಯೋಗಾಲಯಗಳನ್ನು ಸ್ಥಾಪಿಸಿ ರೋಗ ಪತ್ತೆ ಹಚ್ಚುವ ಸೌಕರ್ಯ ವೃದ್ಧಿಗೆ ಯೋಜನೆ.
- ಪ್ರಮುಖ ಮಾರುಕಟ್ಟೆಗಳಲ್ಲಿ ಆನ್‌ಲೈನ್ ಬೆಲೆ ಮಾಹಿತಿ ವ್ಯವಸ್ಥೆಯ ಅನುಷ್ಠಾನ.
- ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಲ್ಲಿ ಜಾನುವಾರುಗಳಿಗೆ ಕೃತಕ ಗರ್ಭ ಧಾರಣೆಯನ್ನು ಹಂತ ಹಂತವಾಗಿ ಖಾಸಗೀಕರಣಗೊಳಿಸಲು ಕ್ರಮ.
- ಮಾರುಕಟ್ಟೆ ಸಮಿತಿಗಳಿಗೆ ಇಂಟರ್‌ನೆಟ್ ಸೌಲಭ್ಯಗಳ ಪೂರೈಕೆ.
- ಬಡತನ ರೇಖೆಗಿಂತ ಕಡಿಮೆ ಇರುವ ಕುಟುಂಬಗಳಿಗೆ ಸಾರ್ವಜನಿಕ ವಿತರಣಾ ವ್ಯವಸ್ಥೆಯ ಸೌಲಭ್ಯದ ಖಾತರಿಗಾಗಿ ಸಮೀಕ್ಷಾ ಕಾರ್ಯ.
- ಪಡಿತರ ಚೀಟಿಗಳ ಗಣಕೀಕರಣ.
- ರಾಜೀವ್ ಗಾಂಧಿ ಗ್ರಾಮೀಣ ವಸತಿ ನಿಗಮದ ಮೂಲಕ ಗ್ರಾಮೀಣ ಮತ್ತು ನಗರ ಪ್ರದೇಶದ ವಸತಿ ಹೀನ ಬಡವರಿಗೆ ಹನ್ನೊಂದು ಲಕ್ಷ ಮನೆಗಳ ನಿರ್ಮಾಣಕ್ಕೆ ಬೃಹತ್ ಯೋಜನೆ.
- ಕೊಳಚೆ ಪ್ರದೇಶದ ಅಭಿವೃದ್ಧಿಗಾಗಿ ನಿರ್ಮಲ ಜ್ಯೋತಿ ಕಾರ್ಯಕ್ರಮದ ಅನುಷ್ಠಾನ.

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- ಪ್ರಕೃತಿ ವಿಕೋಪದ ಪರಿಹಾರಕ್ಕೆ ರೂ.103 ಕೋಟಿಗಳ ಬಿಡುಗಡೆ.
- ಬರಗಾಲ ಪೀಡಿತ ಪ್ರದೇಶಗಳಿಗೆ ಅಹಾರ ಧಾನ್ಯಗಳ ಹಂಚಿಕೆ.
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- ಕೃಷಿ ಪದ್ಧತಿ ಪ್ರಾಕ್ಟೀಸ್ ವಿವರಗಳು ಪರಿಕರ ದಾಸ್ತಾನು ಸ್ಥಿತಿ ಮತ್ತು ತಾಂತ್ರಿಕ ವಿವರಗಳನ್ನು ಒದಗಿಸುವ ವೆಬ್‌ಸೈಟ್ ಸ್ಥಾಪನೆ.
- ತೋಟಗಾರಿಕೆ ಅಭಿವೃದ್ಧಿಗೆ ವಿಶೇಷ ಒತ್ತು.
- ಮಾಹಿತಿ ಬ್ಯಾಂಕ್ ಮೂಲಕ ಮಾಹಿತಿ ಒದಗಿಸಲು ಏಕ ಗವಾಕ್ಷಿ ವಿಧಾನ ಅನುಸರಣೆ.

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- 7,000 ಕಿ.ಮೀ. ಉದ್ದದ ರಾಜ್ಯ ಹೆದಾರಿಗಳ ನಿರ್ವಹಣಾ ಕಾರ್ಯಕ್ರಮ.
- ನಬಾರ್ಡ ನೆರವಿನಿಂದ ರೂ. 320 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 4706 ಕಿ.ಮೀ. ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳ ಸುಧಾರಣೆ. 100 ಸೇತುವೆಗಳ ನಿರ್ಮಾಣ.

✱ ಕರ್ನಾಟಕ ವಾರ್ತೆ

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Natya Niketan and Guru Revathi Narasimhan

Guru Revathi Narasimhan is a dancer-choreographer-teacher to reckon with. As one of the distinguished exponent of the Vazhuvur Ramiah Pillai school of Bharathanatya, Revathi Narasimhan's contribution to the field of dance is immense and varied. A soft-spoken and highly unassuming person, as it were, her achievements are enviable indeed.

Her pursuit of dance has been rewarding. Right from her school days her inclination towards dance was marked with success. She came a long way since her Rangapravesha at the age of nine. Her solo performances at the reputed Sabhas of Madras had always been stunningly beautiful. Needless to say she brought glory to her Guru Kausalya and did proud to her parents who had been a source of inspiration and encouragement to her.

Her 29 years of yeomen service in the field of dance training has produced a galaxy of stars in the field of Bharathanatya. A large number of her students are bringing laurels to her as Doordarshan artistes, rank holders in various examinations, as graded artistes, as excellent performers. More than twenty rangapraveshas are held so far under her baton.

All this happened in a small way. At the outset, she started teaching dance informally to a few seekers. Her dedication and love and affection to students became well known and the growing number of dance aspirants enthused Revathi to start her own school of dance Natya Niketan in 1977 in Bangalore. She also founded a dance troupe 'Shivakami' with her young team of gifted dancers. Under this forum she has been exploring the intricacies of

Bharatanatya. It is creditable that Shivakami is empanelled by Indian Council for Cultural Relations, Govt. of India and has presented many dance solos and dance-dramas within and outside Karnataka. Guru Revathi and her disciples have been featured in almost every prestigious festival.

That she is a par excellent group choreographer is proved by her innumerable triumphant dance features and dance dramas. Seetha Swayamvaram, Sriranga Pattanada Koravanji, Bhavayami Raghuramam, Vittala Charithre, Nachiyar Thirumozhi, Vande Matharam, Vijayanagara Vaibhava, DVG's Anthapura Geethe to name a few are some of her dance productions that have hit the headlines and appreciated by the rasikas. Art lovers, connoisseurs and critics have acclaimed her mastery over Bharatanatya.

She has choreographed a number of traditional items that include Varnas, Padas, Javalis, Keerthanas and Devaranamas have won for her unique recognition and rave reviews. Her dance manodharma has been highly imaginative and impactfull always upholding the clarity of lyrics and bhaava of the compositions.

It is but natural that Revathi is awarded the prestigious Karnataka Sangeetha Nrithya Academy's award carrying the title of "Karnataka Kala Sri" in 1999. She has served on evaluation panels of eminent institutions such as Sangeetha Nruthya Academy.

A happy housewife and a mother of three and inspiring supported by her husband Narasimhan, Revathi believes that her disciples are her assets.



The need and impacts of impeccable training

CERTAIN things, if taken regularly and in excess, tend to make one shun them. Yet when one is face to face with them, one succumbs hook, line and sinker. This is because some basic, appealing ingredients are ingrained in them. Great artistes' —both musicians and dancers— art of presentation of their artistry is one such. One hears/sees them so often that every nuance, every turn of their phrase is familiar. When they begin their recital it must have been the solemnity of the occasion which keep listeners/viewers hold fast to their seats. However, when the silvery tones start shooting forth, splashing bewitching colours all round, one's familiarity with the repast does not seem to undermine the appetite for it.

It is because great artistes' art is founded on sound, universally acknowledged pillars of art-tingling, rich tones flying like luminous sparks and engaged in a hilarious sport with the latent or visible ripples of time, the sound and systematic portrayal of the raga/bhaava, well-proportioned in every facet, as attractive in its accouterments as in its mind and soul.

In their wonderfully controlled art, each phase lives its own life, breathes its own uninfluenced air and socialises with other at its own terms. The quality lends an effervescent transparency to their artistic statement irrespective of its tempo. In the matter of rhythm they are kings. They are the ones who move with equal felicity and freedom in the twin mediums of bhaava and laya, using both as plastic material and moulding them, in the twinkling of an eye, to any desired but always symmetrical shape and sequence. As to their conception of bhaavas/ragas one has seldom found them straying in any way, even the complex ones—a tribute to their impeccable training. If listened/viewed to with such self-absorption that not for a moment do you think that it is in any way a make-believe or manipulated presentation. The audiences go into ecstasies over their emotional intensity and rhythmic prowess. Their architectural portrayal give them out as an out and out classicists

-----Karnataka Kala Sri Dr. M. Surya Prasad.

Music Conference Presidents

INNOVATIVE TAS MANI : BRILLIANT NALINA MOHAN

64-year old TAS Mani has carved a special niche for himself as a brilliant exponent of mridanga, as an affectionate and expert teacher, as a proficient composer, as an erudite author and an innovative fusion musician. He has proved his worth in all the above capacities at national and international levels. His concert-tours abroad most of the times with his talented singer-wife R.A.Ramamani and various disciples are quite frequent. Mani and his wife Ramamani have won international recognition for their ingenuous musical imagination that goes well with the fusion music.

In a sense, they have been the successful bridge between the East and West as far as the laya and music is concerned. Manis have been regular and indispensable invitees for various prestigious rock, jazz, classical, flamenco and fusion festivals held overseas. They have cut discs and have unique CDs and audio recordings to their credit. They have never looked back since their maiden international performance at England in 1980. ICCR has been sponsoring their tours to different countries of different continents.

Mani founded Karnataka College of Percussion to train students in percussion instruments and Karnatak vocal music. "Tala Tarangini", an ensemble of percussions with his wife Ramamani as the lead vocalist comprising the students of KCP took birth under the direction of TAS Mani for presentation of the best traditions of percussion and diverse musical cultures. Mani, Ramamani and Tala Tarangini became a household name in the circles of music both within and outside the country. That an Indian percussionist in general and a Kannadiga in particular Mani has grown to become a powerful force to reckon with is evidenced by his regular visits abroad and participation in various international programmes.

Born into a family of musicians comprising Palghat Anantharam Bhagavatar (grandfather), Someshwara Bhagavatar (uncle) and T.C. Arunachala Bhagavatar (father), Mani had imbibed laya in his veins. Trained systematically under Palghat C.K.Ayyamani Iyer, he accompanied his sister at his tender age of ten. Very soon he reached the top of the ladder of success and became a most sought after mridangist. He could accompany all the stalwarts of the past and present generation of Karnatak music.

Many awards and titles have adorned him for his singular contribution to music. Sir Henry Wilson Award by Music Academy, Madras, Mridanga Chakravarthy by Sri Avani Shankara Math, Nadalaya Samrat by Sri Ramakrishna Gana Sabha, Laya Kala Nipuna (Palani Subramanya Pillai award) by Percussive Arts Centre and Karnataka Kala Sri by the Karnataka Sangeetha Nrithya Academy among others are noteworthy. He has authored a book "Sogasuga mridanga talamu" in three volumes on learning technique of mridanga.

A traditionalist to the core Mani does everything without compromising his ideals. "Karnatak music has an ocean of laya intricacies. These intricacies can be adapted to any form of music. It is a child's play to rise to the demands of the Western music", says Mani. He is enamoured by the discipline and dedication of the innumerable foreign students who come to

(Continued on Page No.10)



Dr. A. H. Rama Rao
& Sudha Rao page

The confluence of bhakti, sahitya and sangeetha was the essence of a weeklong Haridasa Namana Sapthaha held at Bangalore Gayana Samaja under the aegis of Kanakagiri Lalitha Kala Sangha. The sapthaha was inaugurated by Sri Sri Sushameendta Teertha Sripadangal and Sri Suvidyendra Teertha Sripadangal of Sri Raghavendraswamy Math, Manthralaya. Ashokkumar C.Manoli, Commissioner of Commercial Taxes released three audio cassettes entitled 'Haridasa Vani' rendered by Malathi Madhwachar and Kanakagiri Hussain Sab.

The programme on the evening of each day of the Sapthaha began with bhajans by different Bhajana Mandalis. A scholar threw light on the life and contribution of a Haridasa. This will be followed by the rendition of that Haridasa's compositions by leading vocalists of Karnataka.

Vivifying Vidyabhushana

Popular singer Vidya-

bhushana, as usual, captivated the audience by singing exclusively the compositions of Vadiraja. Vadiraja's compositions with a signature of 'Hayavadana' have great devotional value and musical potential. The matu and dhatu of his compositions are endearing. Vidyabhushana was in his finest form in singing a few select Vadiraja krithis including Ugabhogas.

Effectively supported by M.S.Govinda swamy (violin), C.Cheluva raju (mridanga) and Chandra sekhar (ghata), Vidyabhushana was successful in singing the compositions both in nibaddha and anibaddha formats, as they demanded. He made the presentations spicy with some raga alapanas too. He began his recital with "Kondaada lasadave" in Abhogi raga. He sang 'Baagilali biddaga' (Bhowli) with emotional intensity. The melody in his voice was in tact, which did the magic. 'Kudure bandide' (Poorvikalyani) and 'Loka bharitano' (Maand) struck the right chord in the hearts of the listeners. Mohana was delineated in its wholesome form and structure for 'Rajabeediyolu'. A composi-

tion in praise of Anjaneya ('Anjaneyane') was pleasing. A sobaane song in Navaroju raga added variety to the concert. A brief alapana in Bilahari served as a meaningful prelude to the singing of 'Taaluvikege'.

C.Ashwath feted

A packed audience comprising rasikas and leading personalities of sugama sangeetha, theatre, film, tele-serials and Kannada literature enjoyed the flow of music at Ravindra Kalakshetra last week in a programme got up by 'Bhagavataru' to felicitate the veteran sugama sangeetha singer and music director C.Ashwath. Ashwath's contribution to various fields is immense and varied.

Along with his good friend and a noted bureaucrat (at present the director of Kannada and Culture) cum seasoned and graded singer Y.K.Muddukrishna he has been pioneering the cause of Sugama sangeetha in Karnataka. It would be no exaggeration to say that Aswath and Muddukrishna have been the pillars of the grand edifice of sugama sangeetha after the famous

REVIEWS

Kalingarao who had laid the foundation for the same. They have been trying to enrich and expand the field of sugama sangeetha in the best possible manner.

It was a daylong programme marked by performances, felicitation and cassette release. A VCD ('Hunnime') and a cassette ('Amrithavahini', 35 song) have in them different songs tuned to music by Ashwath. Noted men of letters like Dr.Chandrasekhara Kambara and Dr.Chindanda murthy among others eulogised his talent, expertise and service to music. The memorable part of the programme was the rich and resonant singing by Ashwath.

Singing in his inimitable and vivacious style the veteran singer moved the audience with his renditions of the songs that were set to music by him. He had songs by almost all the leading poets of Kannada on his agenda. The concert began with a poem 'Amritha vahiniyondu' by Dr.Gopalakrishna Adiga. This was followed by Da. Ra.Bendre's 'Bangara neera'. I was particularly happy to note that the singer had done justice to the bhaava

and artha of the song. The myriad ways he sang the word 'kaarana' during the rendition of 'Heli hogu kaarana' was just superb and impressed the audience.

He evoked the right feelings in the singing of a famous poem 'Ninnolume' by the veteran love-poet K.S. Narasimhaswamy. He could touch the hearts of the lovers of music. 'Hinde heege', a poem of Dr.N.S. Lakshminarayana Bhatta was another gem that glowed. Dr.G.S. Shivarudrappa's 'Kannada kadalige' was given a powerful airing. The Goddess of Sound was saluted by him through 'Naada Deviye' by K.S.Nissar Ahmed. The concluding Kuvempu song 'Baa illi sambhavisu' was electrifying.

Accompanied appropriately by an orchestra manned by talented artistes like S.S. Prasad (mandolin), Shabeer (keyboard) and Bali (percussion etc) Ashwath literally took the audience with him. The spontaneous response from the audience in the form of clapping to the singing of Shishunul Sharief's prize-winning song 'Taravalla tangi' was the proof for his success.

Seasoned singer S.Shankar sang a valuable concert harnessing his weighty voice to weighty classicism on the fourth day of the Haridasa Namana Saptaha. He dedicated his recital to the rendition of exclusively Purandaradasa's compositions. His selection of ragas and songs made it clear that he has not been affected by the general environment obtaining now in professional cutcheri music and has not been lured into modern ways of entertainment.

Though most of the songs sung by him are already very familiar with the audience, he could lend a touch of class and originality to them. Shankar opened with 'Sharanu Siddhi vinayaka' (Sowarashtra). 'Karuna nidhiye' in Malayamarutha was moving. Alapanas in Saveri (for "Nodi daniyadu") and Kalyani (for 'Nambi kettavarillavo') were fine examples of pure Carnatic classicism. 'Tamboori meetidava' in Sindhubhairavi was impressive. Lakshmi (violin) and N.Vasudeva (mridanga) proved their mettle as successful accompanists. ●

Karnataka Gana Kala Parishath
34th Music Conference and Young Musicians' Conference at
Dr.H.Narasimhaiah Kalakshetra, Jayanagara.
17-8-2003 to 21-8-2003

Conference President : Vidwan TAS Mani.

Young Musicians' Conference President: Vidushi Nalina V. Mohan.

- | | |
|--------------------------|--|
| Sunday
17th Aug 2003 | <p>10.00 a.m: V.Murali (Nagaswara)</p> <p>11.00 a.m: Inauguration and Vidwath sadas
 Conferment of Title on T.A.S Mani & Nalina Mohan.
 Felicitation to: V.Ramarathnam, K.S.
 Keshava Bhagawathar, Prapancham
 Seetharam, M.A, Krishna Murthy, Maya
 Rao, C.Ashwath, N.S. Lakshmi Narayan
 Bhatta and M.H.Raja Rao.</p> <p>12.30 p.m. Pancha Rathna -Ensemble</p> <p>4.00 p.m Nalina Mohan -V. Krishna -Ullur Giridhar
 Udupa</p> <p>6.00 p.m R.K.Srikantan -M.Chandrasekaran-
 T.A.S.Mani-B.N.Chandramowli.</p> |
| Monday
18th Aug 2003 | <p>10.00 a.m. Academic Session-Chair Person:T.R.
 Subramanyam
 Laya Lahari
 Bangalore K. Vekataram: Paper on
 "Pallavi"
 Manda Sudharani : "Shatkala Pallavi".
 Dr. Vanessa Gagliar Dini : Laya Vinyasa</p> <p>4.00 p.m. C.B. Ramanarayanan -S.Jyotsna-
 Cheluvaraj-B.K Chandramouli</p> <p>6.00 p.m. M.S. Sheela -H.N. Bhaskar -Anoor
 Ananthakrishna Sharma-Sukanya Ramgopal</p> |
| Tuesday
19th Aug 2003 | <p>10.00 a.m. Aneesh Vidyashankar -Violin Solo
 D. Balakrishna -'Old Pallavis -
 Radha Venkatachalam "Rational Analysis of
 Pallavis"</p> <p>4.00 p.m Amith Nadig -Charulata -Renuka Prasad -
 Swamy</p> <p>6.00 p.m Vinayak Toravi & S. Shankar-H.K.Narasimha
 Murthy-Arjun Kumar -Vysamurthi Katti -
 Rajendra Nakod.</p> |

(Continued from Page No.6)

him to learn mridanga. His crash courses endear them. According to him "playing with the Western artistes is an experience by itself. They throw the challenge towards us and thanks to the potentials of Karnatak music we could instantly respond with appropriate repartees. We have always been on the winning side, he claims. "The foreign audiences go by names of the artistes. Fortunately we have a large following wherever we go. We see the halls packed whenever we perform," says a delighted and contented Mani.

The great achiever TAS Mani is tipped to preside over the 34th music conference to be held under the aegis of the Karnataka Gana Kala Parishath at Dr. H.Narasimhaiah Kalakshetra from 17 to 21st instant. He will be conferred the title of "Gana Kala Bhushana" at the Sadas to be held on the opening day.

YOUNG AND GIFTED VIOLINIST

V. Nalina Mohan is one of the couple of top female violinists of Karnataka. A post-graduate with first rank and a gold medal in music, Nalina mastered the violin play from the invaluable guidance she received from veteran violinist R.R.Keshavamurthy and the late Anur Ramakrishna. The training she had from ace vocalist R.K.Srikanthan also benefits her. She has been a recipient of a Govt. of India scholarship. An "A" grade of Akashwani, Nalina has kept up her spree of winning prizes right from her college days. Thus her rack is full of prestigious prizes and certificates.

As an accompanist she has vied for equal honours with the top-notch male and female vocalists. Besides electronic media performances, she has been featured in important sabhas and festivals held within and outside India. Her performances in the "Spirit of Unity" programmes are well appreciated by connoisseurs and critics.

Nalina has to her credit various titles. "Kala Rathna" from Sripadaraja Math, Mulabagal, "Nadajyothi puraskara" from Nadajyothi Sri Thyagarajaswamy Bhajana Sabha and "Ananya Puraskara" need a special mention.

Nalina Mohan has been elected to preside over this year's Young Musicians' Conference of the Karnataka Gana Kala Parishath to be held from 17 to 21st instant at Dr. H. N. Kalakshetra. She will be honoured with the title of "Gana Kala Sri" at Sadas to be held on the opening day of the conference.

Wednesday, 20th Aug. 10.00 a.m. Mukambika Talavaadya Kalasahle. R.K. Padmanabha -"Thana". Padma Guruduth -"Avadhana Pallavi". Changanpet Ranganathan -"Old Pallavis". 4.00 p.m. S. Rajalakshmi -T.B. Ravi Shankar -V.R. Chakravarti. 6.00 p.m. Vidyabhushana -Mysore M. Nagaraj -H.S. Sudheendra - G.S. Ramanujam

Thursday, 21st Aug. 10.00 a.m. Vijaya College of Music.T.A.S. Mani -"Laya Vinyasa". S. R. Janakiraman -"Abheri -Devagandhari". Master Varun -Pallavi. 4.00 p.m. Sugama Sangeetha- Karnataka Sugama Sangeetha Parishath. 6.00 p.m: Kunnakudi Vaidyanathan -Ganapathy - Dakshinamurthy -Kalyani Raman -Srinivasa Rao -Raja Ram.

Bharatha Muni remembered

Bharatha Muni, the author of the most priceless treatise "Natya Shastra" on performing arts was remembered at Sri Krishna Math in an interesting programme held under the aegis of Sri Radhakrishna Nrithya Nikethana led by veteran dancer-Guru Radhakrishna Tantri of Udipi and Paryaya Sri Palimaru Hrishikesh Math on the Guru Poornima Day. Speeches enumerating the contribution of Bharatha Muni and dance performances marked the daylong programme. It was thrilling to see young dancers and the rasikas paying homage to the Muni by offering their mite. Guru Radhakrishna Tantri and famous art critic Prof. K.Ramamurthy Rao deserve to be commended for having thought and executing this type of programme.

Sri Vidyadheesha Sripadangal of Paryaya Sri Palimaru Hrishikesh Math inaugurated the unique programme and graced the audience with his short and yet meaningful benediction. Scholars K.Haridasa Upadhyaya, Prof. Ramamurthyrao and others threw light on the greatness of both the author and the treatise.

"Natya Shastra" is an authoritative work on all the elements, aspects, secrets and technicalities of the ancient Hindu stage. The treatise is not only an "actor's guide" ("bharata" means "actor"), but a manual guide for the producer and playwright as well.

It is assumed that the treatise was written between 200 B.C. and 300 A.D. Aside from the wealth of information on ancient dramaturgy, histrionics and the related arts (music and dance especially) contained in the work, the *Natyasastra* is also an important source of information on other aspects of Indian culture

and traditions and very helpful to a better understanding of past and present India. The treatise is a mine of statements, conclusions, comments, and rules still valuable and meaningful for the theater in general and not only the Indian theater but all the performing arts. It has 36 chapters dealing in detail with all the above aspects.

Laudable Krupa Phadke

Krupa Phadke of Mysore ably accompanied by Prof. K.Ramamurthyrao (nattuvanga), Guruprasad (vocal), Sridhara Achar (violin) and Hanumantha Raju (mridanga) showed her laudable dance equipment. She had a strong footwork. But one wished her aridhis had gone full circle. Krupa did well to polish her adavu-sequences to greater adherence to fluency of line and length. However her movements across the stage and backward forays could have been lustrous. The Valachi Pushpanjali was followed by a pada varna in Amritha Varshini raga. It lent itself beautifully to comprehend the physical expertise of nritta as well as the subtle shades of facial expression. But on a couple of occasion, in the alternating pattern, neither of this was evident. Nevertheless, the sparkle of teermanas and the variety of abhinaya carried commendable conviction. The depiction of Kanakadasa's "Baagilanu teredu" was timely. In the concluding Brindavani tillana I was impressed with her adavus, charis and neck movements.

Classic Rachana Rao

Young Rachana Rao of Mangalore proved her class in her both Bharatanatya and Kuchipudi natya recitals. That she is well versed in both the idioms came to the fore. Her stage presence was rewarding. The very first

number, a Pushpanjali in Abhogi raga was attractive with nicely wrought sthanakas giving hopes of a good fare. Despite one or two intrusions of the "chowka" stance, her nritta was delightful. The Navaragamalika varna "Swami azhathu vaa inda", with abhisarika nayika as its focal point was accordingly portrayed by Rachana. Her pure dance was neat and tidy and abhinaya artistic. In the depiction of the famous devaranama "Ambiga naa ninna nambide" (Kalyanavasantham, change of the raga was surprising), she sketched the episodes of Narasimhaavatara and Drowpadi maana samraksha. One liked her satwika abhinaya. The Desha tillana was done true to the style and spirit of Kuchipudi natya. Vijaya Mangalam (nattuvanga), Sheela Divakar (vocal), Murali Udupi (flute) and Ramesh (mridanga) were the successful accompanists.

Fitting Finale

The fitting finale was provided by Ramya, Smrithi, Sushma, Manjari, Swathi, Sanjana, Mangala, Kshama and Ananya all of them disciples of Sri Radhakrishna Nrithya Nikethana of Guru Radhakrishna Tantri and her daughter Veena M.Samaga. A plethora of sthanakas and captivating footwork could be enjoyed by the lovers of dance. The group alignments and re-alignments were an audio treat indeed. Tantri and Veena excelled in choreographing the numbers in reviving some of the old elements of Bharatanatya. Full marks

to them for the manner in which the varieties of charis (vishama chari) and utplavanas (ashlotplavana) were incorporated into the Pushpanjali set to Nata raga and Ganesha stuti ("Mooshika vahana"). The dancers changing their roles and positions in a fraction of a second kept up the continuity of dance and the theme with their agility of movements.

Superb choreography, creation of tableaux and portrayal of some of the important events of Ramayana based on Swati Tirunal's ragamalika master piece "Bhavayami Raghuramam" was a fine example for restrained and judicious mix of nritta, nrithya and abhinaya. Each of the dancers did rise to the occasion and the entire presentation became a memorable one. "Kaalai toogi aadi" describing the dance of Lord Nataraja had the demonstration of some attractive and complex karanas.

"Ananda Vijaya" based on Sri Madhwacharya's Dwadasha stotra "Vande Vande Vasudevam" (raga and talamalika) became the appropriate medium for the rendition of Dashavataras. Lalgudi Jayaraman's Mohana Kalyani tillana was performed with exceptional relish.

Guru Radhakrishna Tantri (direction), Prema Tantri (vocal), Veena M.Samaga (nattuvanga and vocal), Sridhara Achar (violin), Muralidhar Udupa (flute) and Hanumantha Raju (mridanga) enriched the presentations with their seasoned artistry. ●

A Pleasing Experience/C.Ramakrishna

HUBLI: Rajani Shridhar gave a well packaged programme for Gana Sudha, Hubli on 19th July at the Maharashtra Mandal Hall. Dubai based Rajani commenced with briskly paced Todi varna followed by "Vallabha Naayakasya" in Begada and "Bhuvini Daasudane" in Sriranjani. She then soothed the audience with "Amba Neelambari" in Neelambari raga and quickly followed it by "Parama Purusha" in Vasantham. Her main piece in Bhairavi "Balagopala" and the other item in Kalyani "Srimadhadhi Tyagaraja" exhibited on one hand her command over raga and laya and on the other hand her manodharma in the singing of neraval and kalpana swaras. All the while she maintained an orthodox style, the hallmark of her guru Madhirimangalam Ramachandran of Delhi. Rajani wound up her concert with a crisp thillana in Khamach which was preceded by well chosen Padas of Kamalesha Dasa and Purandaradasa. Bangalore's talented artistes B.K.Raghu (violin) and V.Nanjundamurthy (mridanga) lent able support. ●

The journey of the Gharana

By Bindu Chawla

(Concluding Part)

WE now come to the delicate question of inter-gharanic exchange and absorption of outside influences by one gayaki. The first thing that shall have to be said is that inter-gharanic influence may—as well as may not—ring true.

Several ustads interviewed at the Sangeet Research Academy (for our research project on teaching systems and methods in Hindustani music) agreed that though no gayaki should remain static in time, inter-gharanic influence these days was more of the nature of 'mental disturbance'.

"In our times," said Guru Nivritti Bua Sarnaik, "for a very long period, there remained your guru's music and your own, nothing else mattered." Despite this, he said, no musician in that period maintained one colour of the gharana gayaki. This was because the important precaution in the learning process was the spiritual more than emotional following of the guru.

"Borrowing should not be done in desperation," said A. Kanan, another one of the gurus in residence, "especially because," he continued, "certain features have become popular, in another gharana". Kananji's tone was kindly as much as it was critical. Another teacher-musician from the same city, Usha Ranjan Mukherjee, a man of fine sensibility, observed: "These days some differences in alap may be made out. But when it comes to the taan, everybody sounds like each other."

The new trend towards borrowing was on a recent occasion explained as 'eclectic impulse' by a young enthusiast in Delhi.

However, eclectic impulse is exactly what it says it is—an impulse. And it shall have to be suggested that all classical music is the disciplining of impulse into vision. A vision in which—to borrow an attitude of Kumar Gandharva's—"is not invented but always what exists, waiting to be discovered".

"When I came here I was faced with a choice, that there are gharanas", began an articulate shishya studying at Calcutta's Sangeet Research Academy, in a taped interview. It was a wet, green monsoon morning when we had visited the Academy in 1986, the beginning of field-work for our project. Our first focus had of course been the Academy—one of the few institutions in the North that has taken the gharana system very seriously—and which has a distinguished fraternity of master-musicians and their prized disciples.

As our project director began listening to some of the recordings of the shishyas of the Academy, we cornered a young scholar to record what turned out to be an interesting discussion on living and learning under the gharana system. As we sat on one corner of the Academy concert hall, he explained: Initially, when I was introduced to the gharana system, I was told, you should not do this, in this, you should not do that in that (meaning stay within one particular style). By and by, I came to discover that what one needs, more than gayaki or anything, is technique", he finished.

"But," we asked, "wouldn't you say that the question of 'technique' arises within the context of a gayaki or a style?"

Our question was typical and the scholar's replies even more so. Of course it was wonderful that we were discussing non-gharanic approaches within an institution whose teaching programme is gharana-based—this only meant that there was no 'gharana fundamentalism' involved. However, tech-

nique, which refers to the mechanics of execution, seems linked to gayaki, at least in vocal music unless ofcourse we were only at the level of discussing the barest of fundamentals in learning. In fact gayaki techniques have not been studied consciously enough, even as they form the basis for all serious classical learning today.

But as we thanked the Academy scholar for the discussion, we knew—it was a question of time. For all true musicians do finally come full circle: the clock of tradition never ticks, time always comes to a stop. And so do we....

But the irony is that even as we are searching for alternatives to 'gharana purism,' or 'gharana imitation,' whichever way we wish to look at it, we are sounding more than ever before like one another.

A 'Bombaiyya' gharana has emerged", said our project director after analysing a set of recordings of young musicians which had been acquired from Bombay. Although there is no harm in new gharanas taking their names from the metropolitan cities in which musicians are today living (though please let us not forget Bhendi Bazar taking its name from a particular area in Bombay and not from the entire city), the comment was made more in the light of the drop in present standards.

And it is at this point of criticism that most of us utter the reply: "The gharanas are dying, they are no longer alive".

* * *

Why, however, do gharanas die? It is very obvious that when communication systems in society were not as strong as they are today, gharanas possibly died of sheer under-exposure and neglect. Now, when communication systems are strong, it is being said that gharanas are dying due to over-exposure of the stylistic features of the great masters.

However, though both reasons appear man-made a rather than natural, the fact remains

that gharanas die. And yes, gharanas should die. But should they do so before their time?

"When gharanas are followed blindly, they finish," says sarangi maestro Pandit Ram Narayan. "With too many influences its purity becomes to be diffused," says Usha Ranjan Mukherjee.

"Gharanas are dying due to a fast and ambitious cultivation of gayakis," says Pandit Amarnath. "On the other hand musicians are no longer knitting gayakis together in an attempt to think out new patterns in that knitting," he continues.

These and many more reactions were received through a set of questionnaires that had been circulated among musicians in different cities of the North during the course of fieldwork for our research project. The question had listed several reasons for gharana extinction, from "economic" to "it is inherent in the nature of the gharana." Interestingly, the maximum number of musicians had voted for two: "erosion of faith and dedication," and "inability to sustain gayaki over generations". A percentage had voted for 'natural' reasons as well. The general feeling, however, was that gharana extinction can be helped by faith, patronage and by society in general.

The fact that we have had comparatively new gharanas like those of Mewati and Indore emerging in recent generations is an assertion of musical logic and the classical principle. Fighting for breath, the gharana concept is living still.

By supporting the growth of the gharana concept and thus the gharana in its struggle for survival, perhaps we shall after all be able to sustain the delicate balance between the inner recesses and outer spaces of our classical heritage. ●

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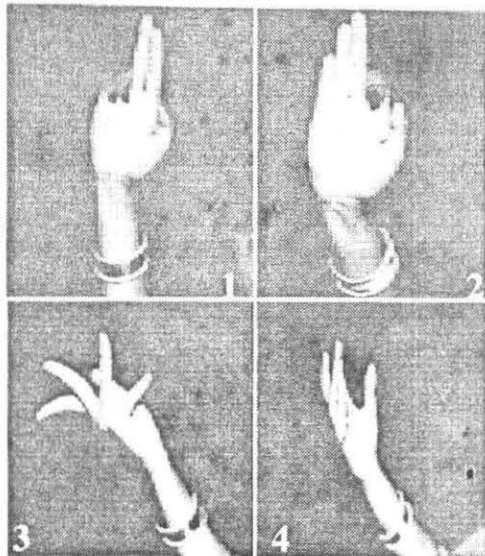


S.K. Lakshminarayana (Babu) page

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PHOTO QUIZ

Name these hasthas?



SOLUTION TO PHOTO QUIZ

1. Ardha pathaka. 2. Araala.
3. Aalapadma. 4. Oornanabha.

Karnatak music and introduced it in the Hindusthani music.

1. What do you mean by Bharatha Vaakya?
2. What is a Bhashanga raga?
3. What does it mean in modern music?
4. Give examples for the above?
5. What is a Bharya raga?
6. Give an account of Bharya ragas?
7. What is the full name of V.N. Bhatkhande?
8. What is his greatest contribution of to Hindusthani music?
9. Thaats are like — of Karnatak music.
10. Mention the ten thaats of Hindusthani music?

SOLUTION TO QUIZ...11

1. The benedictory verse or verses in honour of Bharatha figuring at the end of dramas.
2. It is one of the four kinds of deshi ragas. Deshi ragas or the rags in use in the different parts of India were classified in the time of Shrngadeva into Rgaanga, upaanga, Bhashanga and kriyanga.
3. The term Bhashanga in modern music means janya raga which takes foreign note in specified sancharas for the sake of ranjakatva or aesthetic beauty.
4. Bhairavi, Kambhoji and Bilahari.
5. Literally, a wife raga: same as ragini.
6. Ragas in Hindusthani music were classified into ragas, raginis, putras etc. Six male ragas were recognised and to each of them were assigned five bharya ragas.
7. Vishnu Narayan Bhatkhande.
8. He saw the aesthetic basis of the janaka-janya system of raga classification in
9. Mela Karthas.
10. Bhairavi (corresponding to 8th mela, Hanumatodi of Karnatak music). Bhairav (15th mela, Mayamalavagowla). Asavari (20th mela, Nathabhairavi). Kafi (22nd mela, Kharaharapriya). Khamaj (28th mela, Harikambhoji). Bilaval (29th mela, Dheera Shankarabharana). Todi (45th mela, Shubhapantuvarali). Poorvi (51st mela, Kamavardhini). Marva (53rd mela, Gamanashrama) and Yaman (65th mela, Mechakalyani).

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